



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

apparent to the spectator. The entities are so well preserved in his pictures; his work is so even and honest that when he does conclude to abandon society and fine furniture, we shall be just as sure of artistic results, even though the palette knife jabs deep into the silver coating that covers the back of the shining mirror. His work is evidence of his honesty; his humor is infectious; his satire is kindly; every phase of his output bears the stamp of patient effort and tireless industry. Even if he never varies from the present work of his hand, we shall say contentedly, with Stevenson's traveler, "Thank God!" and put our pipe in our pocket; for the present is good enough. As satirist and moralist, he will map out his own path, and, we rest satisfied, follow it to the end.

In many of the artist's drawings are heads of himself, most cleverly executed, and in one—"Rigors of a Russian Climate"—a full-length portrait, which, *under the circumstances*, must have been an extremely difficult piece of work. If he has not maligned himself, this picture must be considered as representing a most conscientious sacrifice to the exigencies of art.

That humor must be of a kindly brand that is fond of quizzing oneself. But most satirists have been good fellows. Swift wrote nonsense for amusement; Stevenson, most kindly of satirists, wrote ridiculous letters to his friends. And with the pencil, as with the pen, Hogarth, first of illustrators, removed with gentle humor the sting of his sharp probe, and often offered himself for a mark.

CHARLES FRANCIS BOURKE.



#### THE CHICAGO ARTS AND CRAFTS SOCIETY'S EXHIBITION.

ONE of the surprises of the winter has been the exhibition of the Chicago Arts and Crafts Society, which, in conjunction with the Architectural Club, recently occupied the south galleries of the Institute. Admirably connected by a similarity of interest, each half of this dual exhibition has been valuable as a manifestation of that continuity of art which few endeavor to trace beyond the application of paint to canvas. Everyone is weary, especially at the end of a winter, with much talk about A—t, so that an exhibition of household articles, simple, broad and free in line, with familiar forms clearly related to definite functions and presenting no problems, came with a freshness and restfulness infinitely grateful. Cups and platters, pots and pans, tables and chairs, though insignificant in their humble ministering, are important articles when considered in the light of the sensitiveness of man's character and the persistency of their effect. We are too accustomed to regard these objects as neglectable quantities, overlooking the sheer persistence which



A GROUP OF DEDHAM POTTERY:

makes them forces. Stars which are far beyond the range of human vision have been photographed, not because a photographic film is more sensitive than the human eye, but because it is possible to adjust the relative positions of star and film so that the film, moving as the star moves, the light from the invisible world by pegging away at the same spot at length produces its effect.

The recognition of a similar sensitiveness in our sense of beauty and a similar persistency in our surroundings has been the cause of that revolt known as the arts and crafts movement, formulated in the announcement that we recognize the fact that the standard of everyday articles has fallen so low that it constitutes a menace and an evil to be remedied.

In the small east room a visitor first encountered this endeavor after a better state of things in the productions of the Dedham Pottery. There were several pleasant things to remark in this first encounter, notably the fact that this beautiful ware is a monument to the energy and perseverance of one man. The catalogue states that "Mr. Robertson's devotion to the æsthetic ideal and a lack of patronage compelled him to close the pottery until a few gentlemen in Boston, appreciating the beauty of the products, formed a company." One would like to acknowledge the debt

due to the few gentleman who made a mere incident of that lack of patronage inevitable on a devotion to the æsthetic ideal. The plate in crackle glaze with the rabbit design founded on the Dedham trade-mark by Joseph Linden Smith was very good, with a true sense of what is due both to rabbits and plates. It is far removed from that spirit of design which puts realistically slippery fish (beautifully painted, of course) on fish plates or compels us to smear ice cream over Madame de Montespan's intelligent countenance. Mr. Smith's rabbits were so truly decorative that when viewed upside down, as one is obliged to look at some part of the border of a plate, they did not look like rabbits at all. Merging themselves into the border at the bottom of the plate, one had a feeling of a decorative band only. The butterfly design in the same case, by Charles E. Mills, was perhaps a little trite, but the crabs and turtles by the same artist were good in that same essentially decorative feeling that marked the rest of the work. It is pleasant to record that nearly every article in this case was sold, and it is also pleasant to be able to credit the individual craftsman with his good work as well as the firm whose aim and policy, of course, dominates the output.

The artists who are not artists of the paint box alone, have hitherto had to submerge their identity in that of the organization of which they are a part. The rule of all Arts and Crafts catalogues is to give to the individual the credit which is his due. This policy was carried out in the catalogue of the recent exhibition, and was the one point in which the catalogue was entirely satisfactory.

In a companion case were specimens of new glazes from the Dedham Pottery. In their variety and color they were most attractive, but even though comparisons are odious, it must be stated the forms themselves had not the grace and refinement of the Rookwood examples. The Dedham pieces had occasionally a surplusage of imagination, which, however attractive at first, has not the lasting power of examples in which a certain tact of omission has been employed. The Rookwood pottery displayed a marked departure from the color scheme with which it has been so long identified, greens and iris being the new notes. Two large pieces in which various shades of green were very cleverly combined, and a "jack in the pulpit" vase, are distinct and pleasing memories, and as a whole the exhibit pleased both for forms and color, the outlines suggesting a wise appreciation of Japanese work. One or two examples, however, which showed a Japanese appreciation of Western ideas, were not so happy.

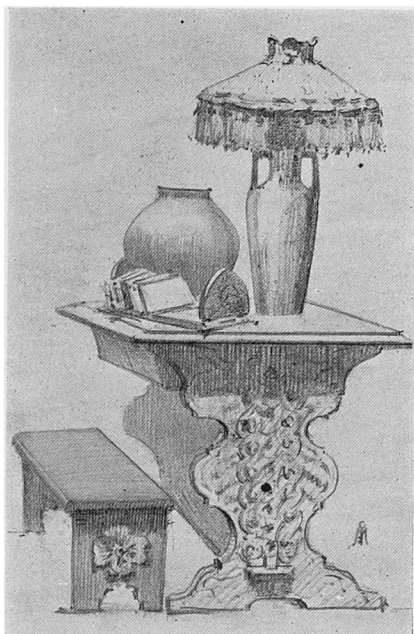
The metal work in the exhibition not only showed training and a cultured individuality, but struck a somewhat new note. Copper work being usually thin sheet metal hammered or beaten, some heavy copper



FROM THE DEDHAM POTTERY EXHIBIT.

bowls of simplest form but gorgeous coloring excited interest for both these two unusual qualities. The weight of the metal and restraint of the treatment gave a dignity of form and material, and the coloring being the emphasis of an intrinsic beauty, an impression of a direct and absolutely legitimate effect was the result. This character indeed very largely pervaded most of the exhibits. A feeling prevailed that each object was made, not "designed" by a designer, who had nothing to do with the making. One felt the "rapport" between the various workers and their work. The adornment in each case had a real relation to the material and to the object, the carving was carved wood, and the embroidery was based on forms germane to woof and needle.

These copper bowls (which, by the by, must be credited at a high artistic value to Mrs. Yale Wynne and her pupil, Mrs. Homer Taylor) had in common with the major part of the exhibits a certain quality which we, with our slipshod use of words, have called barbaric—that is, they are not the work of barbarians (forgive us, Guizot) but of cultured men and women who are reminding us that art, as imaginative production, has other methods of expression than oils and canvas. The "commercial article," however, with its ephemeral trumpery, its minimum of material, its filigree silverware, its "carving" pressed out of sawdust and glue,



FROM THE ARTS AND CRAFTS EXHIBITION.

has naturally created a revulsion in the minds of all who really care for the higher production ; hence we get a reversion to simpler forms, to primary colors, and a desire to create something enduring, worthy and dignified. These qualities are found, it is true, in most early work, but under the circumstances it would be just as correct to call them — protestant, for instance, as barbaric. Better perhaps, as we could indicate degree by stating whether people protested too much, too little, or not at all. Mrs. Wynne and Mrs. Taylor seem to protest just enough.

Mr. and Mrs. Higginson argue skillfully for the freedom that broadens down from precedent to precedent, with a wise regard for the best that precedent contains. Their work shows training and appreciation in every line, and at the same time that perfect freedom in handling old forms which comes from an observance of law, and is entirely different from the license which ignores it. The same feeling was evoked by this furniture as by Mr. Yale's silverware, that conviction that no "designer" intervened, and the delight given by the evidence of a "rapport" between

the craftsman and his work, which was strong and unmistakable. It would be difficult to match the charm of Mr. Yale's cream cover and sugar bowl and spoons. Their qualities are those fundamental ones which are the persistent factors in the art of all ages. Hence they have not a trace of that froth which makes for fashion old or new, and consequently are "consummations devoutly to be desired."

A screen by Mr. Hazenplug, which displayed a sense of humor as well as a very fine feeling for line; a copper lamp shade, by Miss Louisa Anderson, which was one of the most prominent successes of the exhibition; Mr. and Mrs. Spicer's interesting chests, and some very good pottery of an unusual nature, exhibited by Mr. Charles Bridges Dean, were all objects which contributed to the interest of the ensemble.

Most of what can be said in disfavor of the exhibition must be leveled against the period as well as the individual. A desire for novelty is not confined to arts and crafts exhibitions, but is evident in our picture galleries, in our architecture, in our literature. There has been such a long period creatively sterile that we have had to hold on to the old examples. These have gradually come to be considered not as the expressions of the people who created them, but as the formulæ of people who had nothing original to say. People who feel they have something to say, naturally wish to disassociate themselves from what seems to them a meaningless and dying antiquarianism, and, in their desire to do so definitely, they often insist upon themselves and their position to a degree which is bad manners. There were very few cases in which the Arts and Crafts outraged good breeding, and the exhibition as a whole, good as it was, gave greater promise for the future. And that is an achievement.

GEORGE M. R. TWOSE.